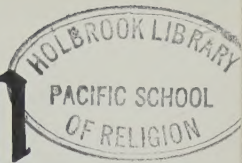


The Hymn



JANUARY 1976

God of the Past, the Present and the Future

Tune: "Ancient Of Days", 11.10.11.10.

1. God of the past, the present and the future,
God of all men and nations yet to be;
Grant us the faith to brave tomorrow's dangers,
Building today for Thine eternity.
2. Thou who of old didst liberate Thy people,
And by the fire and cloud didst set them free;
Lead us, like them, in peace to know Thy favor;
Keep us, O God, obedient to Thee.
3. Purge from our minds all bitter thoughts of hatred,
Cleanse Thou our hearts from every stain of sin,
That we may live in brotherly affection,
Worthy to have Thy Spirit dwell within.
4. Thou who didst form the galaxies of heaven
To show Thy glory to the sons of men,
Be Thou our King, reign over us completely,
Till earth becomes a paradise again.

—Ernest Emurian
Arlington, Virginia

The President's Message

With present conditions it is quite apparent to all that the membership fee would have to be raised slightly in order to continue the rewarding work of the Society. As for one example, the cost of printing *The Hymn*, the means of keeping in touch with our members and a vital source of hymnic information, has more than tripled since the first issue of 1949. Incidentally, it pays to glance through these earlier issues for many articles take on a new interest and often recall valuable and fruitful information likely forgotten in days and years of fervish activity.

By this time you have undoubtedly read the interesting Paper XXX of Jane Ellen Porter and we trust given thoughtful consideration to the little "chat" that outlined the needs for the coming years. The large number of "Hymns for Aging and the Later Years" are still in process of selection, and judges have been named to consider the tunes written for "Hymns for America, 1976" which closed on December 31, 1975.

Unfortunately there has been a delay in the printing of the *Handbook for American Catholic Hymnals*. It is now expected to be ready in March. The Introductory Price, \$12.50 is now extended to February 29, 1976.

During October the Fifth Ave. Presbyterian Church of New York City sponsored four lectures by Dr. Erik Routley. The fourth was designated "Hymn Society Evening" and many from the metropolitan area benefited by the lecture and the lively discussion that followed. December first, last, brought our annual Christmas dinner meeting and concluded the activities of 1975 which will be forever remembered for our first meeting in the midwest at Wittenberg University in Springfield, Ohio. This issue announces the date of the May meeting in Philadelphia, Pennsylvania and those attending can participate in the bicentennial celebration featured in the "City of Liberty."

In the changing ways of life we have to report that Mrs. Williams, who has served the Society for many years as office secretary, has retired. Those who have met her in the past, or who know her through

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helpful communications, can easily realize how much the Executive Committee regrets to make the announcement. Her diligent and unselfish service has been of great assistance to the Society and the search for a replacement further emphasizes her valued help in these years of growth. We are joined by many others in a well deserved word of gratitude for her services over the past years.

J. Vincent Higginson

Behold the Kingdom of Our Lord
Suggested tune: - "Tallis' Canon" (L. M.)

1. Behold the Kingdom of our Lord,
Now deeply hurt by hatred's sword;
Man's baser self asserts its way,
The darksome night replaces day.
2. Where dwells the love our Savior taught?
Where dwells the peace his dying bought?
Where stands the Christian in the fight?
Has he, too, died in this dark night?
3. No, Lord! We stand here by thy side!
Our former self we have denied.
Thine armor we with haste put on,
To meet the challenge of the dawn.
4. No more shall selfish passions win
The fight for life without, within;
We offer all we are to thee;
Help make us what we're meant to be!
5. Now speak, glad heart, thy joyful song;
This is the day for which we long.
Let heav'n with alleluias ring,
All men on earth in concert sing:
6. "Praise God from whom all blessings flow;
Praise him all creatures here below;
Praise him above, ye heav'nly host:
Praise Father, Son, and Holy Ghost." *Amen.*

—Rev. McAlister C. Marshall
Manassas, Virginia

Why New Words to Old Hymn Tunes?

Gilbert Taverner

It was an exposure to college congregations that led me to begin writing new words to old hymn tunes. I found college students accepting the music but seriously questioning some of the words of hymns. Some had problems with "The Son of God Goes Forth to War" but not with its lyrical tune ALL SAINTS NEW. A new hymn, "Guide Us, O God, In Paths of Truth," set to this singable meter preserved a fine old tune while leaving it as well for those who wanted "The Son of God Goes Forth to War."

Returning to a parish setting, and the time-tested axiom, "People will sing any words to tunes that can be sung," there was plainly less resistance to some of the questionable hymn wordings. But there was likewise a keen response to new hymns, that is, new words to old tunes. Singing, "Go, From This the Supper of the Lord," to GOD BE WITH YOU, "God be With You Till We Meet Again," was more than novel; it was refreshing to find present-day language in the context of this beloved tune.

So it has gone, new words to old tunes, sung by congregations, revised and sung again. The synthesis respects the ability of many who attend worship services to sing the rather simplistic, but nonetheless meaningful, old tunes, and still be awakened to new thoughts by new words. This is not to say there isn't a need for new tunes. There is, but this is far beyond my scope.

In the wording of the hymns, I have been conscious of the justifiable protests about unnecessary sexist language, together with the larger context that we give expression to broader, human concerns. New words to the familiar OLD HUNDREDTH "Doxology," reflect Christ's continuing presence as the teacher, and God's surrounding love in Christ. This permits alternatives, on occasions, to the familiar "Doxology," while making no pretense at replacing it. Parishioners singing the new words find the older ones the object of more thought afterwards.

I would hope there might be ways to test out these hymns among various peoples. The limited response in numbers already tried has been positive. A larger response is needed to discover the value of such endeavors.

"Guide Us, O God, In Paths Of Truth"

Words: Gilbert Taverner

Tune: CMD as ALL SAINTS NEW ("The Son of God Goes Forth to War")

BETHLEHEM ("All Nature's Works His Praise Declare")

FOREST GREEN ("I Sing the Almighty Power of God")

MATERNA ("O Beautiful for Spacious Skies")

1. Guide us, O God, in paths of truth
That lead us to new ways.
Renew our faith, redeem our lives,
In this new living day.
Give us a sense of righteousness
Born in humility;
Help us relate to all of life,
And find fresh dignity.
2. Give us the minds that understand
What human life can be.
Give us the courage in ourselves
To serve humanity.
To be concerned for human need,
To live more fruitfully.
Help us, O God of trusting love,
To make each other free.
3. May each another seek and find,
And share the deepest self.
May each to adversary be
An instrument of help.
O God of truth, O God of grace,
Lift us to new designs.
Until among us shall be found,
A loving humankind. Amen.

Comment: Written originally for a college chapel setting, this hymn states a Christian humanism out of a grateful response to God's guidance of life. The accent is gratitude, the words chosen are in the context of the present concern for non-sexist language usage: "humanity" for "mankind;" "self," for either "him" or "her."

So much of the Methodist concern for relevance within the context of Christian faith and action undergird the meaning of this hymn.

The CMD meter allows a choice of familiar tunes. To sing this hymn to ALL SAINTS NEW ("The Son of God Goes Forth to War") allows this remarkable tune to be placed in an entirely different context. The same with MATERNA ("O Beautiful For Spacious Skies").

"God Of Surging Seas and Oceans"

Tune: 87.87D as in BEECHER ("Love Divine, All Loves Excelling")
 AUSTRIA ("Glorious Things Of Thee Are Spoken")
 HYMN TO JOY ("Joyful, Joyful, We Adore Thee")

1. God of surging seas and oceans,
 Of the sun-warmed sandy shores.
 God of rocky coasts of nations,
 Of the ocean's unseen floors:
 For these acts of great creation,
 We lift up our thanks and praise.
 May the peoples of the nations,
 Use them wisely all their days.
2. Wide the food-filled seas and oceans,
 Stretch across the globe's expanse.
 Bidding humans of discretion,
 Feed the hungry of all lands.
 Let us with respect for Nature,
 Harvest what the seas bring forth.
 Using well the sea-bound creatures,
 As a gift to us of worth.
3. May those who on oceans travel
 Heading into wind and waves;
 Learn to humbly trust and marvel
 At the ocean's mighty ways.
 Let the seas in all their seasons,
 Speak their wisdom and their strength,
 Giving all of minds and reasons,
 Keener insight for life's length. Amen.

Comment: Serving a seaside parish is instructive of the teachings of the oceans. A respect for the ecology of our shores and seas is likewise a response to living by the sea.

This hymn lends itself to any of the above suggested tunes. It likewise can be used with each of the tunes used as the setting for a stanza in progression, hence,

BEECHER, stanza 1,
 AUSTRIA, stanza 2,
 HYMN TO JOY, stanza 3,

with either organ transitions or verbal transitions between.

A Hymn Honoring Albert Schweitzer

Tune: 76.76D as in PASSION CHORALE, ("O Sacred Head, Now Wounded")

(Written for the Centennial of Albert Schweitzer's Birth, 1875-1975)

1. O man of Jesus' teachings,
We praise your works of good.
You taught of the Lord Jesus,
With meanings understood.
Full reverence for life,
You lived in word and deed.
Your wisdom waits our witness,
Great teacher of the free.

"It is in reverence for life
that knowledge passes
over into experience..."
Civilization and Ethics, Part
II, p. xv.
2. O Man of Jesus' teachings,
We praise your works of good.
Your ministry of healing,
In dense and tropic wood.
To people, long neglected,
You brought new hope and health,
A doctor's sense of healing,
Compassion's strange, bold wealth.

"Pain is a more terrible
lord of mankind than even
death himself."
*On the Edge of the Primeval
Forest*, p. 92
3. O man of Jesus' teachings,
We praise your works of good.
You played the Church's music,
And changed the Christian mood.
With harmonies of music,
Composed in worship true.
We bring to God our praises,
And find our lives made new. Amen.

"Bach belongs...to reli-
gious humanity...any
room becomes a church
in which his sacred works
are performed and lis-
tened to with devotion."
Johann Sebastian Bach, Vol.
1, p. 264

Comment: "A hymn not directly addressed to God?" This was the question a friend raised upon using this hymn during the Centennial of Albert Schweitzer's Birth. This does defy the sequestered traditions of hymnody. But, is there not need to break through this tradition? I think so. The hymn (?), song (?), call it what you wish, "O Man of Jesus' Teachings," is offered simply as a tribute to one who has reflected much in many ways to the Christian community.

PASSION CHORALE suggests itself, naturally, because of Schweitzer's rich understanding of Johann Sebastian Bach.

A Hymn For the Close of a Service of Holy Communion

Tune: 98.89 as in GOD BE WITH YOU (without refrain)

1. Go, from this the supper of the Lord,
To the work that always needs you.
Keep God's will alive within you,
Go, fulfill the truth and will of God.
2. Let us all be bound in love and faith,
We, who worship as God's people.

Give ourselves to share as needful,
Live, and find our days fulfilled with faith.

3. Praise the Father, praise his holy Son,
Christ our Lord, our Friend, our Savior.
Let our lives, like his, be braver,
Praise the Father, praise his holy Son. Amen.

Comment: The need for a hymn-expression in modern language for the close of a Communion Service brought about this hymn. The wedding of the words to a thoroughly old-fashioned tune, "God Be With You Till We Meet Again," permits a recognition with familiarity.

A Baptismal Hymn

Tune: 76.76D as HANKEY (with refrain) or LANCASHIRE (without refrain)

1. We bring the little children
To this, your church, O Lord.
Baptizing them with water,
Your Spirit and your Word.
As Jesus showed his caring
For those in years so young,
Help us in all our sharing,
Show them the faith begun.

Refrain:

We bring the little children
To this, your church, O Lord.
Baptizing them with water,
Your Spirit and your Word. (HANKEY only)

2. Remind us, Lord, when seeing
All children here baptized,
Of vows made for our living,
Of hope and faith realized.
Refresh us in commitment
To Christ's redeeming ways;
And bring us to fulfillment,
As we live out our days.

Refrain: (HANKEY only)

Comment: This hymn provides for a greater congregational participation in a baptism service. The intent is share in the sense of commitment reflected anew in the baptism of children.

LANCASHIRE is the sturdier of the tunes for this hymn. HANKEY (I Love To Tell the Story") with its ease of singing and its repetition in Refrain offers an alternative setting.

A Modern Doxology

Tune: LM - 88.88 as in OLD HUNDREDTH

1. We thank you, Lord, whose way has shown
The truths by which our lives are known;
For Christ, our teacher and our Lord,
For knowledge from his gracious word.
2. To you, O God, we offer praise,
For all your help in these our days;
For love and deeds surrounding us,
From Christ's redeeming love and trust. Amen.

Comment: The venerable OLD HUNDREDTH tune has a classical hymn style, one ingrained in Christian tradition. It sings well, its unadorned simplicity contributing to the most untutored singers in congregations the impetus to join others in song.

The hymn may be used each stanza separately, followed by the "Amen," or as a two-stanzaed doxology.

The use of common, present-day language connects the thought-pattern of praise of God with the familiar words of the past. It provides a modern doxology form for occasional use, potentially bringing alive a sense of gratitude and praise for God and Christ.

The Rev. Gilbert Taverner is pastor of Calvary United Methodist Church, 100 Allston Avenue, Middletown, Rhode Island. His experience as a parish minister, and as a college chaplain led him to the writing of "relevant" hymns. All six of the original texts in this article are of his composition.

Notes

The library exhibit at the annual meeting at Wittenberg University was prepared by James S. Rodgers—and not by John Rodgers as reported on page 70 of *The Hymn*, July 1975.

The article "Hymns on Human Relations" in the October 1975 issue of *The Hymn* was written by Harold H. Hazenfield. The editors regret the misspelling of his name in that issue.

Annual Meeting

The 1976 *Annual Meeting* of the Hymn Society of America will be held in Philadelphia, Pennsylvania, on Saturday, May 8. The meeting will be held in the historic Old First Reformed Church, at the corner of Fourth and Race Streets. A national committee and a committee from the Philadelphia Chapter of the Society are planning the program.

A Hymn To Remember

A Hymnologist Looks Back to the Story of the Titanic.

Jessica M. Kerr

When Sarah Flower Adams wrote the hymn, "Nearer, my God, to Thee" in 1840, she could not have dreamed that it would come to be associated, over 50 years later, with one of the greatest tragedies in maritime history. The story is well-known. As the R.M.S. "Titanic", proud flagship of the British White Star Line, sank beneath the waves, having struck an iceberg on her maiden voyage, the ship's band is reported to have played the hymn "Nearer, my God, to Thee". The music and the singing by those still left on board was heard by the survivors in life-boats until all sounds died away, and the great ship disappeared beneath the waves. More than 1500 passengers and crew went down with the ship including the eight members of the band; but among the survivors there were a few who remembered the music and the singing of the hymn in those last tragic minutes.

So runs the story to this day; and in England it is still, half-a-century later, the accepted version of the courageous part played by the ship's band. In his book "Famous Shipwrecks" (London, 1950), Frank Shaw wrote "The ship's orchestra, men not used to the ways of white water, men unimbued by the sea's stern traditions, and yet heroes one and all, coolly collecting their instruments...through the clamor of lowering boats and the wails of women and the crisp shouts of men, playing - playing, stimulating music, careless music - and then - when the imminence of death purged their souls of gaiety, coming together in that splendid hymn of appeal "Nearer, my God, to Thee".

When Noel Coward's play "Cavalcade" was produced in London in 1931, the scene on board the "Titanic" was enacted to the sound in the background of this hymn - not the words, but J.B. Dykes' tune for it, "Horbury".

Later, when the film called after Mr. Walter Lord's book "A Night to Remember" was produced, the same tune, "Horbury" was used; but when Hollywood produced *their* version in a film called "Titanic" the producers did not do their homework. The tune they chose was not "Horbury" but Lowell Mason's beautiful tune "Bethany". It apparently did not occur to these experts that there might be an alternative to the tune so familiar to Americans; nor did they consider the

fact that an *English* band on an *English* ship would have played the tune "Horbury" - the only tune for "Nearer, my God to Thee" known in England at that time. Mr. Lord (who is of course aware of the imponderables in the story) writes "What did the band play? The legend is... that the band went down playing this hymn. Many survivors still insist that this was so, and there is no reason to doubt their sincerity" (one might take exception to the word "legend" in this context).

The claims of "Bethany" have been put forward by several authors writing about the tragedy of the "Titanic" since that time. Cecil Northcott, in "Hymns we love" (Lutterworth Press, England, 1954) avoids the difficult problem of the tune by writing "It was then that the band played the tune of 'Nearer, my God, to Thee'; but, at least he has no doubts about the hymn itself. But in his book "Lyric Religion", H.A. Smith is quite definite—"Played by the ship's band as the last moments of the great 'Titanic' disaster... the hymn-tune by Lowell Mason, (1792-1872) composer of "Bethany".

In "A Hymn is born" by Clint Bonner we read "'Nearer, my God, to Thee' has rarely been sung since the sinking of the luxury liner 'Titanic'... without associating the hymn with the marine disaster... the ship's band went down playing a composition by Lowell Mason, the dean of hymn-writers". And, finally, Geoffrey Marcus in his book "The Maiden Voyage" states categorically—"Assuredly 'Nearer, my God, to Thee' has come to stay despite the fact that it was not that hymn at all but 'Autumn' which was played before the end".

Before considering the tune "Autumn" one important point must be made. It has been argued, and rightly, that a big proportion of the passengers returning on the maiden voyage of the "Titanic" were Americans to whom the tune "Horbury" would have been totally unfamiliar. But such a claim is out-weighted by the indisputable fact that the eight members of the ship's band - all British-born except one who was a Frenchman - could only have played, at such a moment, a hymn which sprang spontaneously from their religious background; and they would not have *known* any other tune but Dykes' tune "Horbury".

It must be assumed that these and other writers (writing almost fifty years after the event) must have taken their account from newspapers and magazine articles written at the time of the disaster; and they have taken it without question.

The Hymn—Tune "Autumn"

But another problem has been introduced by Mr. Lord (and sev-

eral other writers on the subject). He writes - 'At this point, Bandmaster Hartley tapped his violin. The ragtime ended and the strains of 'Autumn' flowed across the deck and drifted in the still night far out over the water'. A few pages later Mr. Lord continues - 'As the bow plunged deeper and the stern rose higher, the strains of 'Autumn' were buried in the jumble of falling musicians and instruments'. He goes on to quote the evidence of the wireless operator, Harold Bride, "who clearly recalled that, as the boat-deck tipped under, the band played the Episcopal hymn 'Autumn'". In John Malcolm Brinnen's book, "The sway of the great Saloon" (1971), the tune is described as "a Church of England tune" and this version of the story is probably an echo from "A Night to Remember". He waxes lyrical about it. "The band's final rendition was the Church of England hymn 'Autumn'. The plea it made was grotesquely pertinent. 'God of Mercy and Compassion' sang their brasses, 'Look with pity on my pain - hold me up in mighty waters - keep my eyes on things above.'"

Before seeking to trace a hymn-tune called "Autumn" one or two of the statements in Mr. Brinnen's book must be questioned. First, there were no brasses "to sing" in the band. Secondly, there is no Church of England hymn such as "God of Mercy and Compassion", at least not in any of the hymn-books in print at that time (1913) or in any since. (Application to The Presbyterian Historical Society evoked this response: "God of Mercy and Compassion" was written by Edmund Vaughan...we do not have copies of *Hymns for the Fraternity of The Holy Family* 1854 or *Hymns for the Year* 1867 in which this hymn is apparently printed".) Edmund Vaughan was a Roman Catholic clergyman (1827) and his words also appeared in *The St. Gregory Hymnal and Catholic Choir-book* (Philadelphia, 1920), and in no case does the tune "Autumn" accompany these words. And, thirdly, most hymnologists will agree that the average layman does not know hymns by the names of their tunes - in fact it is unlikely that he even knows that hymn-tunes have names. If he is familiar with a hymn it is with the first line of the first verse! On this ground alone the testimony accredited to the wireless operator concerning "Autumn" simply does not ring true.

It is remarkable that Sir Philip Gibbs, English author and journalist, should have published an article about the "Titanic" story within weeks of the disaster and included in it both stories - that of "Nearer, my God to Thee" and "Autumn". He quotes at some length the evidence of Harold Bride, the wireless operator, as follows - "From aft came the tunes of the band. There was a ragtime tune, I don't know

what, and then there was "Autumn" (used as a Processional in America). (There is nothing about the words or the music of this hymn to suggest that it might be used "as a Processional".) Later the writer gives full details of the singing with the tune "Horbury" (by J.B. Dykes) and a list of the members of the band. As Sir Philip Gibbs could not possibly have known the tune "Autumn" or the hymn "God of Mercy and Compassion" it must be assumed that he took the story from an American account of the disaster, and did not take time to research the facts.

What do we know, then, of this hymn-tune, "Autumn" which so suddenly (and surprisingly) invades the story of the "Titanic"? On no possible count could it be accepted in England.

Let us consider the history of the tune. It was composed in 1785 by Francois Hippolyte Barthelemon, born in Bordeaux, France in 1741 of a French father and an Irish mother. After serving in France with the Irish Brigade he became a professional violinist and went to live in London where he was a close friend of Joseph Haydn. Although he was a distinguished musician in his time as violinist, conductor and composer, he is best remembered today by his beautiful setting of Bishop Ken's morning hymn "Awake, my Soul". He also composed the hymn-tune "Autumn" which is included in many hymn-books set to the music of a number of hymns. It can be found in The Presbyterian Hymn-book for the words "Guide me, O Thou great Jehovah" and it appears in The Hymnal (Episcopalian) to the same words but was dropped in the 1940 edition in favor of Dykes' tune "St. Oswald". It was *not* included in any of the leading hymn-books in England either then or since. In a newspaper account at the time of the "Titanic" disaster a page from some hymn-book was printed. The music was by Barthelemon and the words were "God of Mercy and Compassion". But it has not been possible to identify this isolated example from an unknown hymn-book. In another hymn-book the origin of the tune is given as "The Genevan Psalter, 1551" *arranged* by F.H. Bathelemon which suggests that the tune is much older than is generally supposed.

So scattered and divergent are the sources from whence both hymn and tune can be traced, that it is, on this basis alone, hard to imagine that the ship's band played "Autumn" as the ship went down. And it is equally hard to imagine that the young British wireless operator on board the "Titanic" would have recognized it.

There is one possible explanation which cannot be ignored. On

such a big ship it is not unlikely that hymns were sung in different parts of the vessel. Indeed, there is evidence that, in the 2nd Class lounge "Eternal Father, strong to save" (to J.B. Dykes' tune "Melita") was sung. The answer to the problem may be just that - one group of passengers sang and heard "Autumn" and another group (probably British) sang "Nearer, my God, to Thee." While this does not explain the evidence of the wireless operator, it does suggest that *two* - possibly three - hymns were sung as the "Titanic" went down. Otherwise it would seem that the inclusion of "Autumn" in the story must be attributed to the romantic imagination of an unknown journalist in New York; and his story has been picked up ever since by a succession of writers.

Mrs. Kerr is a teacher of music and a hymnologist, now living in Clearwater Beach, Florida. Educated at the Royal College of Music, London, England, she holds a degree in violin. She is a recognized authority on the musical works of John B. Dykes.

Robert Lowry: Early American Hymn Writer

John F. Zellner, III
(Part II)

(Continued from October 1975 issue)

Robert Lowry must have been among those who helped move the school from the church to the new building on the hill. The moving day was described by one of the sons of James Moore III, who was then a student, in a letter to his cousin, Mrs. Shorkley (good Lewisburg and Baptist names): "I recollect moving day from the Baptist Church to the Academy on the hill. Sam Lane was the largest and took the lead with Dr. Taylor's hand bell. Two students carried a desk and we smaller boys carried chairs. When we were making the second trip, Dr. Taylor met us at the foot of 4th Street and the footbridge that grandfather (James Moore, Jr.) had built across Bull Run and captured the bell and made quite a lecture. Then Merrill Linn said, 'Well if we can't have the bell to march by, I will go and get Dick Pross and his bass drum.' He started off but Professor Taylor called him back and said he couldn't allow anything like that. It would be a disgrace to the college. So we had to march without any music." One wonders if this was a deficiency which Robert Lowry felt called

upon to rectify. (Recall, if you will, the 40,000 school children marching to "Shall We Gather at the River?".)

School was held on the upper floor of the new building. Each student, boy or girl, was provided with a chair and a desk, arranged in rows from the front to the rear of the room. But—the girls occupied the west side of the room and faced west; the boys occupied the east side of the room and faced east.

The path to the new building ran from the foot of Fourth Street and St. George across the brook and over a wooden sidewalk to Taylor Hall. As his grandson had noted, the foot path had been provided by James Moore, Jr.

And there were other improvements in Robert's school days—work began on Old Main, with the west wing completed first to provide quarters for the collegiate department. Robert Lowry must have been among its first occupants.

Dr. Peltz, who "first met Robert Lowry on the old boardwalk at Lewisburg in May of 1852," reported that "few men who attained Dr. Lowry's age carry so much of their youthful appearance to the end. He never lost his elastic quick movement, nor his fresh, clear complexion, nor the brilliancy and depth of his eye, nor the resilient voice and decisive enunciation." Peltz reports that Lowry was a popular campus leader, playing "town ball" on the campus back of West Wing, or handball against the blank east wall of that newly erected building, and playing as an "enthusiastic expert." Midnight serenades were a popular diversion. He liked to argue, and would "occasionally lunge out into some unexpected waters, such as an elaborate defense of Judas Iscariot." "He delighted to fling all of his force against slavery...and on all possible occasions he would smite it with terrific blows." Peltz says he was a humorist who could "toss together a bunch of unusual words that would amaze us with their fitness and convulse us with their fun." He was "frank, but never rude, ever manly but never domineering, ever positive, but never arrogant, ever courteous, but never cringing." In short, he was the Frank Merriwell of the University of Lewisburg.

But more than this, like Frank Merriwell, he was a young Christian—active at student prayer meeting, the local Sunday School, the church prayer meeting, the church choir, schoolhouse missions or the college chapel. As an undergraduate he supplied pulpits in McEwensville, White Deer, Elmsport, and Milton. And he found time to be corresponding secretary of the "Society of Inquiry," whose purpose was to hold "epistolary intercourse" with fellow students at

other institutions. His letters are in the Archives—hardly the kind of correspondence one would expect from today's college students, but models of their time.

Graduated, ordained and married, all in quick succession in 1854, he was called immediately to the First Baptist Church of West Chester where he remained for four years, during which time a new edifice was built. In 1858, he was called to the Bloomingdale Baptist Church of New York City and when the work there languished because of the Civil War, he accepted a call in 1861 to the Hanson Place Baptist Church in Brooklyn where he remained for 8 years. It is reported that during his tenure there, 400 new members were added.

The fact that he married immediately after graduation suggests that the girl he married must have been a childhood sweetheart. She was a descendant of Colonel Benjamin Loxley, a Revolutionary War hero of the Philadelphia area whose son Benjamin R. Loxley, presumable Robert's father-in-law, was a home missionary in Philadelphia. She predeceased him and Dr. Lowry married again after he had moved to Plainfield, New Jersey, this time to Mary Runyon, the daughter of a judge. Her name is listed as owner of the copyright on Lowry's hymns in many old hymnals. He had five sons, three of whom were living at the time of his death, but it is not clear from the record whether they were all borne by his first wife, or whether several were the children of his second. One son, Reverend Harry Lowry, of the class of 1877 at the University of Lewisburg, became a minister, and was serving at Rahway, New Jersey, at the time of his father's death. Of the other two who survived, Wheaton and Robert, the records provide no clue. There is a story in my family, however, handed down from my grandparents, that Dr. Lowry's hymn, "Where is My Wandering Boy Tonight," was prompted by the disappearance of one of his sons, or perhaps by the intemperate habits of one of the boys, since this hymn is regarded as one of the great temperance hymns of the age.

The Rev. Harry Lowry had two sons who came to Bucknell—George Loxly Lowry '20 and Kenneth '23. George was an instructor at Bucknell, 1919-1922. Kenneth was the father of three children—Robert, Diane, and Jean Hope '52.

Although his fame as a hymnwriter became worldwide, it was in the preaching ministry that Robert Lowry found his greatest satisfactions. In later years he let it be known that he would have preferred

to be known as a great preacher. Nor was his leadership limited to the congregation of his Brooklyn church. He was active in the establishment of the Long Island Baptist Association, denominational boards, and the Fourth Ward Mission of New York City.

In the meantime, back in Lewisburg, the college had flourished. In the 20 years since Robert Lowry had first come to Lewisburg, Old Main had been completed, a female institute had been established, and a stately row of faculty homes had been built on either side of University Avenue. President Malcom had retired and after 14 ballots, with the Philadelphia trustees dragging their feet, Justin Loomis had been named President. Nor had the Philadelphia Baptists been otherwise inactive. They had decided that a theological seminary was needed nearer than in far off Central Pennsylvania, and a group of men had banded together to establish Crozer Theological Seminary. By amicable agreement between the Board of Trustees of Crozer and of the University at Lewisburg, the Department of Theology was terminated. The University would henceforth be an undergraduate college, and Crozer would meet the needs of the Baptists for the preparation of ministers. The two members of the Department of Theology, including Professor Smith, who held the title as Crozer Professor of Rhetoric, departed. It was something of a setback. President Loomis determined that he needed a man of both fame and ability to restore the image of the University with his Baptist constituency. He called upon Robert Lowry, offering him the position as Crozer Professor of Rhetoric. Some have referred to it as the Professor of Belles Lettres. It has continued to be one of Bucknell's distinguished faculty chairs, later held by David Jayne Hill '59, another of Bucknell's graduates of worldwide renown, and more recently by Prof. Willard Smith. The 1894 *L'Agenda* reported in writing about Lowry that if this offer had come from another institution, or through any other man, it would not have been entertained for a moment. There was no apparent reason why Lowry should abandon a position of prominence and usefulness in the city to bring himself "out of sight, as it seemed, in an inland town." He was torn between love for his church and love for his alma mater. It took several months to determine what was the right thing to do, but alma mater triumphed. He accepted the appointment of the trustees, and moved his family to Lewisburg, at the same time accepting a call to be pastor of the First Baptist Church. He held both offices for five

years and ten months, from September 12, 1869, to the first Sunday of July, in 1875, when he was succeeded as pastor of the church by George Frear, D. D.

He moved with his family into the Curtis house, the last house on University Avenue, with grounds adjoining the campus, across the street from Justin Loomis, who built the house which has ever since been occupied by Bucknell's President. The Curtis house had been built by the Reverend Joseph P. Tustin, Secretary of the Board of Trustees, who bought the lot in 1856 from the University for \$250 and promptly erected the brick dwelling which still stands there. He sold it almost at once to Professor Curtis, who in turn sold it to Robert Lowry. In this century, the house has been owned by the family of the late Professor William Bartol, mathematics, whose daughter, Mary, was the wife of Lewis Theiss, author and professor of journalism. The Theiss family continued to reside there after Professor Bartol's death. It is now owned by Dr. Frances Theiss '40 James, a member of the faculty at the University of Mississippi.

It was in this house that many of Robert Lowry's most famous and effective hymns were written. When he lived in it, the house sat back from the street, as did all of the houses along University Avenue; the trustees having decided that unlike the rest of Lewisburg, the grand houses on University Avenue would not sit precariously on the sidewalk. But when the canal boats were gone, and the railroad arrived, it threatened to divide the campus. This plan was opposed by Charles S. Wolfe, the grandfather of the late Judge Kalp, who was also a lawyer, and who fought the case hard and mightily and succeeded in having the railroad skirt Loomis Field instead of bisecting it. As a result, the Lowry house and the James House (Judd House) were moved from the new railroad right of way forward toward the sidewalk, and to the side, to their present sites where they still stand. The moving of the Tustin or Lowry house—which was of brick—was reported in Professor Theiss' history of Bucknell. All Lewisburg came out from time to time, to see if it was still standing—just as half the community turned out 85 years later to see the Llewellyn Phillips House moved from Taylor Street (at the time of the construction of New Dorm) to Hartsgravel where it stands today as the home of Professor William Moore, chairman of the department of education.

Dr. Lowry was a successful teacher, much beloved by his students and for whom he was also pastor, since the First Baptist Church in

those days was the college church. Dr. Peltz reports that "his metropolitan spirit ejected itself into what was seemingly sinking into a backwoods institution, and gave a decided impulse in the direction of subsequent prosperity. As a co-worker in the faculty, the entire force recognized his wisdom and skill, while the classes he taught felt his perfecting touches, and students individually loved him and confided in him as a true friend. His counsel on questions of personal duty or difficulty was eagerly sought by those under his care, and his advice became to many a deciding element in the choice of life's work."

He found the First Baptist Church in a state of transition. At the urging of President Loomis, the congregation had undertaken to build a new edifice. Funds had been raised, the old church was already being torn down to make way for an "Opera House," and the new structure was rising when Dr. Lowry arrived to take up his duties. The chapel had been completed and was occupied on February 28, 1869. The entire edifice was completed and dedicated in June of 1870. Of the \$50,000 cost, the congregation, none too prosperous, had already subscribed \$30,000. As Theiss reports, "in his sweetly persuasive way," Lowry "now asked the congregation to subscribe then and there, half of the remaining \$20,000. So moving were his remarks that before the meeting closed, the entire \$10,000 he asked for was subscribed." Nor was his success limited to fund-raising, for as Dr. Judd notes in the *Jubilee History of the First Baptist Church*, Lowry "was a much beloved pastor and a prince of preachers. His sermons on the subject of baptism awakened intense interest throughout the community." They were impressive sermons, colored of course, by the heavy theology of his day, and not unpleasantly illiberal. He preached tolerance of differing faiths and defended the wisdom of encouraging differences of worship. His sermon on Christian Unity illustrated this point—i.e., although we may be headed for the same place, we need not all take the same road.

But he found his double task in Lewisburg unduly taxing, and with the loss of hearing which had begun to plague him, he concluded that he must withdraw from it all and rest. This was a decision which must have been influenced by the decline of the college's fortunes. Enrollment was off precipitously. Faculty went unpaid. President Loomis and Professor James were developing a difference which must have been very unpleasant for the pastor to a small faculty. The Trustees and Curators were quarreling and the Philadelphia financial support had been transferred to Crozer.

And so, in 1875, he retired from the church and the college, bearing with him in the words of *L'Agenda*, "a token of the esteem and confidence of the faculty." I assume this token to include the awarding of the honorary degree of Doctor of Divinity, and his election as a Curator of the University, a position in which he served from 1875 to 1882. He had also served a term on the Board of Curators prior to his election to the faculty, and had been Scribe of that body for two years from 1867 to 1869. The Curators elected him Chancellor (from 1876 to 1882), a position which was not again filled at the University after the reorganization of the University (which resulted in the combining of the Boards of Trustees and Curators into one body) and the saving of the University by Mr. Bucknell. Although he had been Chancellor of the Board of Curators, Robert Lowry was not a member of Mr. Bucknell's new Board. The Loomis men were "out," and the University at Lewisburg became Bucknell University.

The *L'Agenda* reports that when Dr. Lowry left Lewisburg, "he took up his abode in Plainfield, New Jersey, intending after a year's recuperation and private study, to resume the ministry. He had not been there long before a movement was made to organize a church in a new part of the city, made contingent upon Dr. Lowry's acceptance of the leadership. This he was reluctant to do, but ultimately threw himself into the work with all his energy... Here he preached for nine years, building a new church edifice, at the end of which time his hearing having further deteriorated, he gave up the pastorate." And here he later died, on November 25, 1899.

Time has dimmed the luster of Robert Lowry's name. Hymn-writers are not the heroes of today's society. But his was a great name in its day, and he set a standard for the church and for the University to which we may attribute our traditional respect for scholarly preaching and the joy which we find here in good music and good singing. Both are a reflection of his example and of his spirit.

(The author of this article is a vice-president of Bucknell University. It was first published in the "Bucknell World" and is reprinted here by permission of the Editor.)

Shaker Hymnody

An American Communal Tradition

Roger L. Hall

The Shakers have produced among their ranks the most extensive hymn repertory of any communal sect in America. Their printed hymnals contain well over a thousand hymns, with few duplications. Hundreds of manuscript volumes contain thousands more. This enormous output of Shaker hymnody far exceeds that of other nineteenth century communal sects, such as the Harmony Society and Amana.

The twenty printed Shaker hymnals can be divided into three periods. The first extends from 1813 to 1847. Six hymnals were printed within this period, containing original texts but no music. The majority of hymns in these hymnals are lengthy and doctrinal. The second period dates from 1852 to 1880. Two hymnals are included in this period, both using the Shaker alphabet notation. The hymns contained in these two hymnals are single-line or monophonic melodies, many of which were "received by inspiration." The third period covers the years 1875 to 1908. Twelve hymnals were printed within this period. All of these hymnals use conventional notation and four-part harmony, although a substantial quantity of monophonic melodies still can be found sprinkled among the pages of most hymnals. The hymns of this period are closely akin to the Gospel hymnody of that era, such as the hymns composed by Philip P. Bliss and Ira D. Sankey.

Rather than describe the contents of every printed Shaker hymnal, only one from each of the three periods has been chosen as representative.

The first hymnal printed for use by the Shakers was *Millennial Praises* (Hancock, Massachusetts, 1813). There are 140 hymn texts included within its 288 pages. The texts are divided into four parts, since they were first printed separately in 1812 before being bound together in one volume. None of the hymns are identified as to place of origin, nor are the authors or composers given below any of the texts. However, one of the hymn texts for which most of such information is known carries the title, *Rights of Conscience*. According to Shaker folklore scholar, Daniel W. Patterson, this hymn was written by Elder Issachar Bates in 1810. The text recalls the events of the

Revolutionary War and the early years of Shakerism in America during the late 1770s and early 1780s. During this era, Elder Issachar had not yet joined the Shakers—he did not join them until 1801. At the Battle of Bunker Hill he had been a young fifer who could “make as much on the fife as any of them.” He also claimed to know any song popular at the time, “whether civil, military, sacred or profane.”

This assertion can be illustrated by his hymn text, which uses for its melodic framework a popular patriotic tune composed by Philip Phile in 1793. This tune titled *The President's March*, was composed in honor of then-President George Washington. But the tune is probably not as familiar as the text written to accompany it in 1798 by Joseph Hopkinson under the title, *Hail! Columbia*.

The hymn text written by Elder Issachar Bates also pays tribute to George Washington, as stated in the first stanza:

Rights of conscience in these days,
Now demand our solemn praise;
Here we see what God has done,
By his servant Washington,
Who with wisdom was endow'd
By an angel, through the cloud,
And led forth, in Wisdom's plan,
To secure the rights of man.

There are fourteen more stanzas, with the majority of them extolling the regeneration of Shakerism and the missionary work of their first spiritual leader, Ann Lee—known to the Shakers as Mother Ann.

Many hymns were written throughout all periods of Shaker creativity in recognition and dedication to this “Mother in Christ.” She had led them from a small band of ex-Quakers in Manchester, England to a sizable population of converts in upstate New York and New England. Contrary to the numerous unfavorable descriptions of her by outsiders and former members, the Shaker accounts state that Mother Ann possessed “a mild, expressive countenance...a keen, penetrating glance...a sound constitution and remarkable powers of mind and body.”

After her death at the age of forty-eight in 1784, subsequent strong leadership—both male and female—brought order and discipline to the increasing number of Shaker communities. By 1794, there were eleven communities established in five northeastern states.

A large number of hymns found in *Millennial Praises* originated at the western Shaker communities in Ohio, Kentucky and Indiana. It

so happens that Elder Issachar Bates was one of three Shaker missionaries who first travelled westward in 1805. The music they heard at the camp-meeting revivals in Kentucky and Ohio had little influence on later Shaker hymnody. The frequent revival spiritual/folk hymn format of several repeated lines of text in the beginning, such as in *Hebrew Children* or *Wondrous Love*, is seldom found in Shaker hymns. Nevertheless, similarities do still occur.

One Shaker hymn which has a similar text and tune to a non-Shaker folk hymn can be found in *Millennial Praises* under the title, *Voyage to Canaan*. The title of the folk hymn is *Spiritual Sailor*. Yet they both contain the same six stanzas of text, except for a few minor word changes. The first lines of both hymns show this similarity:

Shaker: "A people called Christians, How many things they tell"

Non-Shaker: "The people called Christians/Have many things to tell"

The non-Shaker hymn can be found in William Walker's *The Southern Harmony* (New Haven, Connecticut, 1835). Since this publication date is much later than the one for *Millennial Praises*, it appears that the Shaker version came first. The Shaker text is attributed to Richard McNemar, a prominent and prolific early Shaker hymnodist in Ohio. The tunes used for both hymns are close variants of the seventeenth-century English ballad tune, *When the Stormy Winds Do Blow*.

The first printed Shaker hymnal to contain music also is the first one using alphabet notation. It is titled, *A Sacred Repository of Anthems and Hymns for Devotional Worship and Praise* (Canterbury, New Hampshire, 1852). Within its two hundred and twenty two pages there are fifty-one hymns and fifty-four anthems. Many of these hymns and anthems were received while in a spiritual trance and give the exact date of composition.

One such hymn, titled *Celestial Praises*, provides the following information at the end of the third verse: "Given by inspiration, Jan. 10, 1841. Canterbury, N.H."

The printed alphabet notation was the end result of earlier experiments in manuscript volumes, first using capital letters and then later using small letters. The development of this alphabet notation was caused by the Shaker desire for simplicity and practicality. In order to better understand this notation, a brief description of its symbols is necessary.

Looking at *Celestial Praises* (example 1a), there are three music rudiments which use symbols: tempo, meter and duration. The tempo

of the hymn is indicated by the number 4 above the two parallel lines at the beginning. According to Isaac N. Youngs (a Shaker music theorist), this number equals a *Presto* tempo with 128 to 160 beats per minute. The two parallel lines indicate the meter as 4/4, while the next two parallel lines with a short horizontal line at the bottom indicate the meter as 3/4. The durations are also indicated by vertical and horizontal lines. The vertical line next to the letter *g* at the beginning equals a half note value. The next three letters without any lines next to them are all equal to quarter note values. Immediately following these three letters are two that have a horizontal line under them and a half circle over them. These two letters are equivalent to slurred eighth note values. A similar grouping occurs in the second part of the hymn at the first appearance of the word *flow*. The first two letters with a curved bracket under them equal a slurred dotted quarter and eighth note value. The vertical dots at the middle and end of the hymn represent repeat signs.

To avoid possible confusion and to further clarify, a transcription of this hymn into conventional notation is provided on page 5: (Example 1b)

The Canterbury community which published *A Sacred Repository* was one of the major Shaker publishing centers. Elder Henry C. Blinn from that community was the editor of the 1852 hymnal. He also had the alphabet music type made especially for the Shaker press. Like so many Shakers, he had many occupations to his credit. Included among these were beekeeper, teacher, printer and church elder. According to Shaker records, he had about thirteen occupations in all during his years as a Shaker.

In addition, he was the one responsible for purchasing the first reed organ to be used in a Shaker community. It was purchased from the Prescott Organ Company in Concord, New Hampshire in 1871 (one of the first reed organs sold by them). Before 1870, no musical instruments were allowed in any Shaker community. All the Shaker hymns, anthems and songs were sung unaccompanied. Then about 1870, there was a loosening of the rules. Organs, pianos and other instruments were eventually purchased by many of the Shaker communities.

It was about this same year of 1870 that the Central Ministry at Mount Lebanon, New York—the overseers for all Shaker communities—decided to adopt conventional notation rather than the “letteral system,” as it was called. This decision was made, like all other rulings, for utilitarian reasons. Just as the letteral or alphabet

notation was adopted because of its ease of writing and understanding, so now it was thought necessary to use conventional notation, since their monthly magazine was being read by non-Shakers as well and usually included at least one Shaker hymn. The Central Ministry had still another reason for making this decision. It was clearly stated in the preface of *Millennial Praises* that their hymns "wherever they may be sung by Believers, must be limited to the period of their usefulness." Such foresight by the early leaders helped to keep the Shaker hymnodists creatively flowing rather than merely stagnating.

The last printed Shaker hymnal was titled simply, *Shaker Hymnal* (Canterbury, New Hampshire, 1908). Most of the 225 hymns and twenty-three anthems were composed or harmonized also at Canterbury.

Only one of the hymns is credited to the Shaker community at Sabbathday Lake, Maine. This community is the only one (besides Canterbury) that is still active today. Many more hymns composed at Sabbathday Lake survive in the numerous manuscript volumes found at that community and elsewhere. The hymn in the 1908 hymnal was composed by Eldress Mary Ann Gillespie and is titled, *Consolation*. It is better known to the Shakers today by its first line: "Watching and praying I find you." The text is typical of those written after the Civil War. It has fewer verses and is more sentimental than the earlier hymns. Yet this text still breathes with the dedication and discipline of earlier years. The first of two stanzas follows:

Watching and praying I find you,
 O my beloved, my own,
 Trusting a Father's rich promise,
 I will not leave you alone,
 I will not leave you alone,
 Tho' thro' the desert I lead,
 Or apart in the mountain ye pray
 For strength in the hour of need,
 I never will answer you nay,
 I never will answer you nay.

The last word of this stanza is the Shaker term for no.

In their book, *Shakerism—Its Meaning and Message* (Columbus, Ohio, 1904), two Shaker sisters from Mount Lebanon offer their views on the Shaker life. One statement made in the book mentions the following principles held in highest regard: "The true Shaker, to whom his religious faith is his dearest possession, after the tender ties of spiritual relationship, would certainly count next in love

and sacredness his communistic home."

One of the most important aspects of Shaker communal life was and still is their manner of worship. Because of their ecstatic physical movements during worship, the early band of followers in England were derisively called Shaking Quakers. This title was later shortened to simply Shakers. Even though they accepted and still answer when called Shakers, their official title—The United Society of Believers in Christ's Second Appearing—is a much more informative one. This longer title clearly delineates their belief in the reappearance of the Christ Spirit, not as an outward sign, but rather as an innerforce within all Believers.

The use of formalized dances or "exercises" in Shaker worship began in the late 1780s in America. The first dance pattern, the square order shuffle, was introduced by Father Joseph Meacham (their first native American leader and a former Baptist minister). Other dance patterns were introduced later and included the wheel dance and the continuous ring dance.

This practice of dancing during Shaker worship was based on Old Testament foundations. The Shakers even counted such mentions and proclaimed that "there are nineteen instances where dancing is mentioned in the Mosaic Law."

One example of a Shaker dance song is the well-known *Simple Gifts*, attributed to Elder Joseph Brackett from the Shaker community at Sabbathday Lake, Maine. Composed in 1848, this song was widely circulated to other Shaker communities at that time. Today, the song is widely sung by folk singers and others. Sidney Carter's *Lord of the Dance* (1963) is based on this song. It first became popular when used in Aaron Copland's ballet score, *Appalachian Spring* (1944). An appropriate choice indeed! However, it should be emphasized that *Simple Gifts* is a dance song and *not* a hymn. Shaker hymns always contain more than one stanza and are normally sung at a slower pace than the dance songs. Neither of these criteria are represented in *Simple Gifts*, but its directness and singability have made it popular far beyond its original intention.

Dancing during Shaker worship ended during the last quarter of the nineteenth century, yet dance song melodies still survive in the 1908 hymnal.

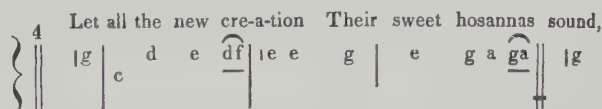
The Shaker worship service used today is similar to other church denominations. First, a Shaker hymn is sung by all those present, including visitors. Then a passage of Scripture text is read and commentary given concerning that passage. After the commentary, both

Shakers and visitors are free to give "testimony" or to begin a Shaker song or hymn. Interspersed between the testimonies and the singing are periods of silent prayer and meditation. Finally, one or more hymns are sung by everyone to end the service. Altogether the worship service lasts approximately one hour.

A good example of a hymn which might be sung at one of these worship services at Canterbury or Sabbathday Lake can be found in the 1908 hymnal under the title, *Prayer Universal*. This hymn, composed in 1890, is one that the Shakers are especially fond of and according to one Shaker sister, recently deceased, it "ably voices the universal faith of the Shakers." Both stanzas of text and music are given below: (Example 2)

Example 1a

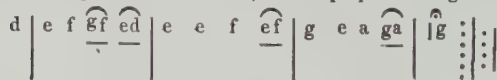
CELESTIAL PRAISES.



Ce-les-tial praises fl-o-w around, ce-les-tial praises flow around,

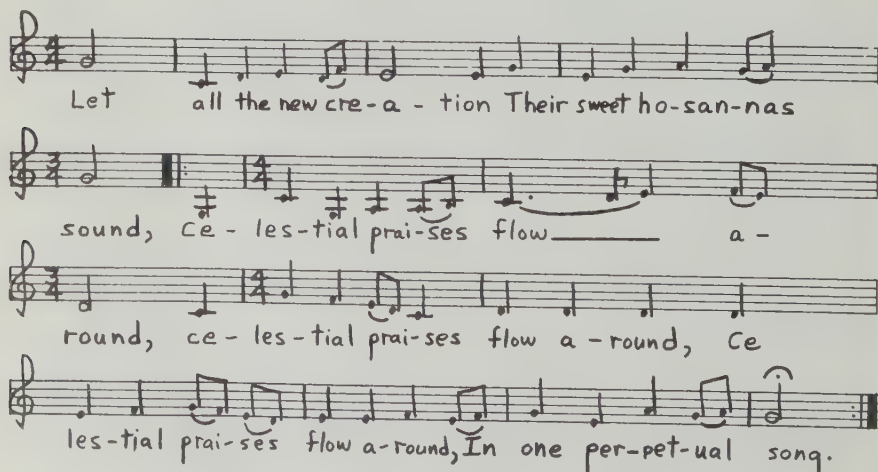


Celestial praises flow around, In one perpetual song.



Example 1b

CELESTIAL. PRAISES



mple 2

Prayer Universal.

"For my house shall be called an house of prayer for all people." — Isa. lvi: 7.

Canterbury, N. H.

1. The Spir - it is call - ing, ear - nest - ly call - ing, O Zi - on un -
 2. O Spir - it most ho - ly, ear - nest - ly call - ing, So ten - der - ly

fold in deep prayer; O pray for the fa - thers, the sis - ters, and
 plead - ing for all, In prayer - ful de - vo - tion we bow, at Thy

broth - ers, O pray for the whole house - hold, O pray for the
 bid - ding, To ask Thy rich mer - cies may fall Till house - hold and

moth - ers, re - mem - ber all oth - ers; O pray for the whole, whole world.
 na - tion shall see Thy sal - va - tion, Thy power reach the whole, whole world.

Roger L. Hall is a musicologist and composer currently at work on collecting all the surviving music from the former Shaker community at North Union (now Shaker Heights, Ohio). His article was first published in the "Journal of Church Music," and is reprinted here by permission of that magazine and of the Fortress Press, copyright owners.

BOOKS

A Bibliography of Mennonite Hymnals and Songbooks, compiled by Martin E. Kessler (R.D. 2, Box 108, Quarryville, Pa. 17566). Privately printed by the compiler; 75 cents per copy; sold by the compiler.

This is a highly valuable and useful bibliography—with good descriptions and comments of contents—of practically all hymnals and songbooks of the (Old) Mennonite Church in the United States and Canada beginning with the first publication of *Ausbund* in Germantown, Pa. in 1742 (140 hymns) and ending with the *Christian Hymnary* (1002 hymns) published by The Christian Hymnary Publishers in Uniontown, Ohio in 1972. In addition there are noted eight current publications re Mennonite music, and footnotes as to the location (generally in libraries) of old and rare volumes of their hymns and songs.

This bibliography is valuable for keeping fresh before us the remarkable contribution the Mennonites have made through two centuries to both religious and secular music in America—a heritage that must never be forgotten or lost.

Hymns: The Story of Christian Song, by L. David Miller, Augsburg Publishing House (pupil's book, \$2.25; teacher's guide, \$1.95).

This volume is part of the adult study curriculum and may be ordered through Augsburg Publishing House outlets. The course surveys development of songs of praise from biblical models up through contemporary Christian folk songs. This might provide a stimulating opportunity for choir director, organist, and pastor to team teach.

The author is chairman of the Ohio Chapter of the Hymn Society of America.

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